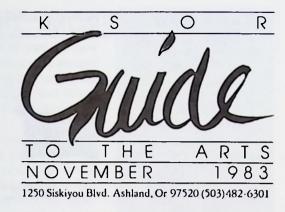


Cover: "Runes" by Jan Weaver Jan Weaver's work in fine art, sculpture and design is represented in public and private collections throughout the United States and as far away as Japan. The cover is a (reduced) reproduction of a limited edition serigraph print. "Runes" and 24 other images comprise the suite entitled Remarks. Ms. Weaver is seeking funding to complete the project. "Runes" and other works are now at Hanson Howard Galleries in Asbland. Ms. Weaver also specializes in graphic and logo design. She can be reached at 482-0659. The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direc-

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Warp and Woof - 8



The Coyote Project - 15

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FEATURES

- 8 Warp and Woof
 Bonnie Henderson views the past
 and present of the Rogue Valley
 Handweavers Guild
- 12 Queen Christina
 Virginia Powell goes behind the scenes of a unique Coos Bay production
- 14 Lewis and Clark
 Chris Reed interviews Ron Martell
 about the creative processes of a
 playwright
- 20 An Open Invitation
 Carol Doty invites your action in the marathon; Ron Kramer addresses marathon haters; and the editor previews the fun of it

DEPARTMENTS

- 2 Director's Desk Facing Short-Term and Long-Term Goals
- 5 Profile: Paulena Carter
 Susan Spady and Natalie Geiger
 introduce us to the woman behind
 the concert pianist
- 18 Review
- 40 Prose and Poetry
- 46 Arts Events of November.

KSOR THIS MONTH

- 24 Programs & Specials at a Glance
- 26 Program Listings for November

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2/KSOR GUIDE/NOV 1983

FROM THE DIRECTOR'S DESK



Facing Short-Term and Long-Term Goals

By the time you receive this month's *Guide*, all of us at KSOR will be heavily involved in preparations for this month's Fall Marathon. And once the Marathon commences on the seventh of the month, it will be a central feature of KSOR's on-air activity for about ten days. The \$50,000 marathon goal is, of course, essential to the station's operations during the next sixth months and in that sense is crucial to KSOR's survival.

With the marathon so near, you may be wondering why you separately received a mailing from the KSOR Listeners Guild president, Carol Doty, early in October soliciting your support for KSOR's transmitter relocation project. One might even argue (and some did!) the wisdom of Carol's writing you about the King Mountain project so near a marathon. But both are essential elements of the station's survival and the timing is ultimately unavoidable.

Since you will hear much about the station's operating needs and marathon goal during the marathon itself, I won't belabor the point. However, the King Mountain project itself has received no comment in the *Guide* since my January 1982 column announcing the move. Some members with sharp memories have written and telephoned for progress reports during the intervening 20 months and this column

is an effort to fill in the long information gap.

KSOR applied for FCC permission to relocate its main transmitter to King Mountain (near Wolf Creek) in January, 1980. Late in 1981, we received word that the federal government would assist us by providing 75 percent of the funds necessary for the move. Since our lease on our present transmitter site expires in 1985, and is not renewable, we anticipated building the new transmitter in 1983 and making the change well before the expiration of the lease term. We also took some comfort in the knowledge that the long lead time available to us provided time for unforseen emergencies or problems.

Little did I imagine what problems might arise. Since early 1982 we have been embroiled in an extremely complicated situation in which a variety of parties objected to KSOR's locating its transmitter on King Mountain. During this

period we have sought to defend KSOR's legitimate interests and certainly have not attempted to harm any other spectrum users. Nonetheless, because KSOR was the new "party on the block," we became the object of various attempts to impeded the project. Some such efforts were nothing more than attempts to harass the station and others involved highly complex technical issues that kept our consulting engineers busy.

For a time I despaired that we would ever unravel the situation. But in mid-August we finally completed the finishing touches on the necessary understandings. It will require most of the winter months to complete the bid process for the necessary equipment and arrange for hardware installation, which should commence when the Spring weather clears sufficiently to permit construction on King Mountain. With luck the new transmitter will be on the air in mid-summer 1984. And if for any reason our progress slips due to late delivery of equipment or other unforseen events, we have the early summer months of 1985 in which to complete construction prior to the expiration of our lease on our existing transmitter site.

After so much delay, however, it is crucial that we move forward to permit completion of the new transmitter next summer. For if we assumed a 1985 completion, and anything went amiss, we could find KSOR with its present transmitter site no longer available and the new site either incomplete or not working properly. And in that situation KSOR would be off the air until the King Mountain site could be made

operational.

And so we are now pleased to be actively proceeding with the King Mountain transmitter relocation project to avoid

any such possibility.

Many of you have asked entirely reasonable questions about just what this change will mean. Radio signals are hard to predict with complete certainty (which is one reason we want to allow a generous amount of testing time in which to solve any problems that might arise in the new installation). However, in general, most listeners will experience little difference in their KSOR reception. Signal strength in the Ashland area (which is much stronger than is necessary currently) will decrease very slightly but remain far stronger than signals of most other stations.

Listeners in many areas in our northern coverage area will receive a *much* stronger signal than is now the case. Many persons who live in between existing translators, and who now don't receive KSOR at all, will be able to hear the King Mountain signal. For some it will not come in clearly, however.

Some listeners who now receive our main transmitter signal, particularly in Jacksonville and western Medford, will not be able to receive King Mountain. For those listeners a new translator will be constructed (and will be operational) before we turn off the present transmitter to move to King. Conversely, listeners in East Medford who now live in the shadow of Roxy Ann Butte and cannot receive our present

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KSOR GUIDE/NOV 1983/3

main transmitter will pick up King Mountain clearly. So there will be some trade-offs.

Most listeners who receive KSOR by translator will continue to require some adjustments that will accommodate the change and we will take several weeks after the switch to visit all the translators and make those changes. Where service is likely to be heavily impaired by the change, we will schedule those translator "adjustment" visits speedily so as not to interrupt your KSOR service.

And lastly, some listeners will find it helpful to adjust their existing antennas to accommodate the change when it occurs. At that time we will publish in the Guide detailed suggestions about problems that some listeners may experience and how to aim your antenna to optimize reception from King Mountain. And all listeners will experience some improvement in KSOR service from added features of the new installation including standby power for those times when commercial power fails.

This is a large project on which we have labored for years because the station's survival depends upon its success. We were not enthusiastic about embarking upon fundraising for King Mountain in the wake of an upcoming Marathon. But having resolved the many impediments we have faced, we are pleased that this project can proceed with a time frame that assures KSOR's future.

With the successful completion of this project we look forward to providing you with better and more reliable public radio service for years to come. If you are able to assist, we hope you will do so. But please don't ignore renewing your present membership in November if it is due to expire. We need to protect KSOR's short-term and long-term needs.

And that's the purpose of the two different fundraising efforts we now face.

Ronald Kramer Director of Broadcast Activities

For a Marathon Preview See pages 20-23

This is a special invitation to KSOR supporters to . . .



Join us for our 50th Anniversary salon showing of the spectacular new models from Mercedes-Benz and Volvo.

We will celebrate with an old-world buffet and refreshments in the Chautauqua Ballroom of the Ashland Hills Inn in Ashland Thursday, November 17, 3:00 - 9:00 p.m.

Valuable door prizes and music by Joe Thompson, classical guitarist and Bob Emmens, pianist.

Henry and Robin Martin AUTO MARTIN, LTD. Grants Pass

Paulena Carter



by Susan Spady photos by Natalie Geiger

Paulana Carter is soloist with the Rogue Valley Symphony at 8 p.m. on November 8 (Medford tickets) in Ashland; November 10, Grants Pass; November 11, Ashland. Tickets: 482-6353. The old covered bridge crosses Evans Creek, and the sign on the corner says "Wimer City Hall Feed and Garden Shop;" under that, "Video Games." This may sound like the land of incongruities, but it isn't. Not yet.

Several miles and two crossings later, the creek borders on the 30-acre ranch of Paulena Carter and Dr. Marcel Verzeano, her husband. Two herons survey the water as it slips over upturned granite. Black Angus dot the green pasture. Up the way sits the house, expanded in three directions since Carter moved there two years ago, and surrounded by huge vegetable gardens, a green house, a rose garden, fruit trees and cabernet sauvignon grapes. Carter established the gardens and built the greenhouse. I ask what else she builds. "I've built some furniture. And I built a barn once."

"People don't believe that I build things, because of my hands," she gestures. Those hands, efficient and practical on the cattle ranch, will play Tchaikowsky's *First Piano Concerto* with the Rogue Valley Symphony Orchestra in November.

The Tchaikowsky concerto Carter describes as "one of the towering giants" in romantic piano literature, forming a "great triumvirate" with the Rachmaninoff Concerto No. 2, and the Grieg Concerto in A Minor which she performed with the Rogue Valley Symphony last season. Carter feels very positive about her engagement with the Orchestra, even though the Tchaikowsky orchestral score is "very difficult." She has played occasionally with the Orchestra during the past several years and has witnessed a "tremendous increase in musical quality" and in difficulty of repertoire. "They have a fantastically good conductor. They really make music!"

Carter is, of course, very much at home with the Grieg and Tchaikowsky, having performed them both a great many times. Once, though, she was not so comfortable. She had arrived in Boston for her first engagement with the Boston Pops, and Arthur Fiedler (with whom she had performed on the West Coast) asked her, "Do you know the Grieg?" To her positive reply, he said, "Well, I know it too, and so does the orchestra." To her horror, there was no rehearsal. "The performance went fine," she recalls, "but I was

a nervous wreck."







During those years of heavy touring, Carter recalls little about St. Louis or Boston, except perhaps what the stage door entrance looked like. She would arrive in town in time for one rehearsal, intent on the task of blending the interpretations of conductor and performer to arrive at a unified musical feeling. "Occasionally there are conductors who are very rigid and imposing," she comments, and the result is a "tug-of-war that makes the audience squirm." Usually, though, there is a fluid sense of blending, performing, and dispersal—a musical camaraderie that Carter misses since she quit touring.

Carter's early career included many solo performances on the Standard Symphony Hour, her first at age 16. These live concerts, selected from season programs of major West Coast orchestras, were broadcast over radio to eleven western states. For ten years, Carter appeared as piano soloist several times a season.

Standard also sponsored children's concerts for broadcast to public schools: movements from serious classics or short pieces by great composers were performed by the Standard Symphony (basically the Los Angeles Symphony Orchestra). For 20 years, until the format was switched to pop and disco ten years ago, Carter performed as piano soloist on these Standard School Broadcasts.

A child prodigy, Carter began receiving piano lessons from her mother at age three, and made her symphony concert debut at age seven as soloist in the Mozart Concerto in D Minor. By nine she had won a scholarship to study with Olga Samaroff Stokowski at Julliard.

But Carter's gifted hands also learned early to bake apple pie from her "typical grandmother cook," and to churn butter. She spent many childhood years in the house built for her grandmother by her great-grandfather, E. K. Anderson, whose 30-acre farm is now whittled down to a lot in Ashland.

Although her mother, a dancer, trained Carter in ballet from age three, this discipline "didn't take," except to make it her next-to-favorite art. When eight years old, she was given a horse which became the benefactor of her ballet training. Specializing in dressage and jumping, she's hardly been without a horse since, and looks forward to building another barn so that she and her husband can keep horses on their ranch.

Many concert pianists flinch at the thought of a raised hammer, a saw blade, or a spirited horse: damage to their hands would mean damage to their careers. Carter had to yield to the risk factor a few times in her life. When young, she wasn't allowed to roller skate or play tennis, and had to give up fencing.

Now, she builds fences when necessary,

but she and her husband prefer to go where there are none. They backpack as far as necessary to find wilderness and good fishing. In winter they cross-country ski. Though Carter misses her daily practices, she comments that these activities "bring freshness and serenity to music."

Carter maintained her disciplined musical life while raising two children; in fact, those were the most active years of her career. She would tour for three to four weeks maximum, playing under conductors such as Ormandy, Monteux, and Walter, and while home would sew for herself and her children.

She still makes many of her own clothes, and enjoys quilting and needlework. Her kitchen counter exhibits the spice collection of an eclectic cook. "We lived in France for awhile, and French cuisine was my favorite," she explains, "but it's very rich. Now I enjoy Chinese and Japanese cooking."

We are seated at Carter's massive dining table which she made from an old barn door, looking at pictures of the Limousin and Simmental cattle which she and her husband breed with their Angus. Verzeano, after a career in neuro-physiological research, now writes and consults. Carter decided three years ago to forego touring for ranching, although she plays for concerts now and then. But I can't wait until November to hear her. I ask if she will play something for me, and she obliges with the E minor waltz of Chopin.

From the first swelling arpeggios to the final crashing chords, I am enchanted. The music moves from Carter's hands with dark exuberance and grace, building a complete musical world. This waltz could almost be her life, rich and varied and rhythmic, full of surprise, of delicacy and power.

Susan Spady writes children's literature, enjoys playing classical music and is a regular contributor to the Guide.



KSOR GUIDE/NOV 1983/7



Text & photos by Bonnie Henderson









After 40 years spent warping looms and tossing weft-wrapped shuttles across flat webs of yarn, Junia Graff is still an apprentice.

But she's bound to no single master. Her teachers are fellow weavers from Jacksonville and Grants Pass and Seiad Valley, CA, and Cave Junction who meet once a month in Medford for a little socializing, some bartering of equipment and materials and a lot of learning.

What draws them together is the Rogue Valley Handweavers Guild, a 31-year-old association of craftswomen from throughout

the greater Rogue Valley region.

Membership and activity has ebbed and flowed since Mrs. Graff started the Guild in 1952, but the Guild is at a high point now, with 70 weavers on the newsletter mailing list and as many as 40 attending the meetings. Several members have been especially busy the past couple of months weaving garments and hangings for the Guild's popular pre-Christmas fashion show and sale.



The craft fair boom of the past decade, and the public's increasing appreciation of hand work, has helped to lead several Guild members into weaving for profit. But none of them is currently making their living from weaving, says Mrs. Graff, a tall woman with inquisitive, critical eyes and a perfect knob of dark hair knotted on the top of her head.

"I feel like the (hobby) end of it is more important than the selling end of it. Now, you'll get a different opinion from somebody else!"

But even those members who look to weaving as a source of supplemental income agree that weaving is for them first an outlet and second a job.

"Magazines and the Guild are our only outlet to the world!" said Sara Farrar, a mother and a weaver who drives from her home in remote Seiad Valley near Yreka, to the meetings in Medford every month. Only foul winter weather keeps her away, she says.

She was introduced to the Guild by a neighbor and fellow weaver shortly after she moved to Seiad Valley several years ago. Deb Barr had noticed the loom in Mrs. Farrar's living room and they began attending the meetings together.

Since then, Mrs. Farrar has authored a book on the technique of double weave and has instructed fellow Guild members in







her specialty. Though she has done production weaving, she now weaves mostly for herself and her family and friends and sells

just enough of her work "to keep myself in yarn."

"It's really educational and it's really inspiring," she says of the Guild. The group's annual sale, she says, is "really frosting on the cake."

Like other weavers' guilds around the state, the focus is on helping members grow in their craft. To that end, the meetings always center on a specific technique or appreach to fashioning fabric from thread. The dues are minimal-\$10 per year-and are funneled directly back to the members mainly through a monthly newsletter that serves as a bulletin board with upcoming workshops and meeting topics, looms or yarns for sale, and news of members' activities.

A four-year stay in Norway after World War II introduced Guild member Lydia Lund to the geometrical patterns of Scandinavian weaving. But it wasn't until she and her husband retired and moved from San Rafael, CA, to the Applegate Valley that she was able to pursue her interest in weaving. The Guild meetings and workshops were the inspiration she needed to move from using a small table 10/KSOR GUIDE/NOV 1983

loom to buying her own floor loom.

"I think it's catching, when you sit together with weavers," she said. She finds her interest in the craft constantly renewed by the wide variety of weaving techniques and styles associated with cultures around the world—Latin American, Oriental, European as well as the possibilities suggested by advancements in loom technology. "There's always something new."

As an artist and art teacher, Carolyn Stieber is one Guild member who could be considered a full-time weaver. A member for six years, Mrs. Stieber lives in Eagle Point and teaches weaving and other fiber arts classes at Rogue Community College. Though she weaves mainly for family and friends, professional pressures have made her a more active producer of garments, wall hangings and rugs for sale.

"In college, you've heard of 'publish or perish,' "she says. "Well, in art, it's like, 'hang or be hung!" Among the stores now hanging her work is Drews Manstore in Medford, which is including her handwoven garments in the new women's line

the store is starting.

Though she can't attend the monthly meetings because they are held in the middle of the day, Mrs. Stieber does help with the Guild's annual beginner workshop. Once a year, one or more skilled, well-informed members spend a day teaching the basics of planning warp and weft, warping the loom, even weaving and finishing to a group of new weavers. The students must be Guild members; other than paying \$10 in dues, however, the workshop is free. The only obligation the students have is to return a year later to help a new crop of beginners at the following year's workshop.

Though she is less interested in selling these days, Mrs. Graff is one weaver who has taken her craft beyond family and friends to the haute couture clothing market in San Francisco. From there, her handwoven clothing has been marketed in

stores around the country.

But high fashion was the last thing on her mind when she first took up weaving 40 years ago in Portland during World War II. The Red Cross was setting up weaving workshops in hospitals as a source of therapy for disabled servicemen, and a Portland museum was training volunteers to help teach weaving. Mrs. Graff and her mother, Drusila Plumb, were both encouraged by a weaver friend to take advantage of the classes.

"My husband was overseas, and it helped to save my sanity, I guess!"

She moved to Medford and started the Rogue Valley Handweavers Guild at about the same time a Portland guild was being organized. That first year, which was 1952, 33 weavers joined the

Guild. The group held its first exhibit and sale at the Crater Hotel in Medford in November, 1954.

Since then, a sale has been organized only sporadically while members concentrated on bringing skilled weavers to the Rogue Valley to teach workshops. Last year after a three-year hiatus, the Guild revived the weaving exhibit and sale, scheduling it to take advantage of the Christmas gift season. In addition to the sale, a luncheon and fashion show were featured.

"When we started the style show, it was sort of a stab in the dark as to whether it would work or not," Mrs. Graff recalled. "We had to sell 75 tickets to make it profitable. As it happened, we had to chop it off at 200, and we had people really unhappy because there weren't tickets."

Now confident that the sale and show will be well-attended, Guild members have made a few changes in the sale's format. A brunch will replace the luncheon, and there will be no exclusive pre-sale for those attending the show.

The sale is the Guild's public side. But only about a third of the Guild's members weave goods for the sale. The rest are content to quietly grow in their craft, giving the fruits of their labor to family and friends and using the Guild less as a commercial outlet than as a continuing source of inspiration and mutual instruction.

Bonnie Henderson is on leave from the Grants Pass Courier and is working toward ber Masters degree at the University of Oregon. She is also experienced at weaving.



Handweavers Sale and Fashion Show

As many as 25 local weavers are expected to have clothing, wall hangings, rugs and Christmas tree ornaments on display at the Rogue Valley Handweavers Guild fashion show and sale on Saturday, November 5.

In contrast to last year's sale, where those attending a luncheon and fashion show were privy to a special pre-sale, this year's sale will be open free to the public at the Red Lion Motor Inn in Medford.

The fashion show will accompany a brunch from ll:30 a.m. to l p.m. Weavers will be modeling their own creations and those of others from private collections and from the sale.

Anything not sold Saturday will be taken to Grants Pass the next day for a special post-sale at the Riverside Conference Center from noon to 4

The Medford sale will feature woven items and demonstrations of weaving and spinning by Guild members, according to Trudy Kruiswyk, chair of the sale and show. Sheep Thrills, a Medford weaving shop, will have a display depicting the evolution of a woolen garment or hanging, possibly all the way from sheep to loom. There will also be a Christmas tree full of handwoven ornaments for sale.

Tickets for the brunch are available for \$6.50 from Sheep Thrills, 222 W. 6th St., Medford.

Telephone: (503) 779-0114



by Virginia Powell

This month, when August Strindberg's Queen Christina opens at the On Broadway Theatre in Coos Bay, theatergoers can see a play never before presented to an American audience. Performed many times in Sweden, Germany and nine other European countries, the play is the third in a series of Strindberg works presented at the On Broadway by the Dolphin Players, according to director Lionel Youst.

"In '81 and '82, when I was doing research for Easter and The Father," says Youst, "I realized that while Easter contained metaphysical material, The Father was of a naturalistic nature. As I got further into Strindberg, I couldn't stop. I read not only plays, but autobiographies and historical novels. When I discovered Queen Christina, I knew, even before I finished work as director of The Father, that I must do this historical piece."

Queen Christina chronicles the reign of a young Swedish monarch, from her abrupt



Director Lionel Youst
12/KSOR GUIDE/NOV 1983

ascension to the throne at age six following her father's death in the Thirty Years War, to her abdication at age 27. The strong-willed queen, despite Sweden's bankruptcy and unstable rule, shows more interest in an evening's ballet performance than her kingdom; she refuses to marry, taking pleasure in rejecting all of her many suitors. She plays a multitude of roles, an actress surrounding herself with favorites and ex-lovers in a court of intrigue. When she actually does fall in love with a young baron, he in turn initially rejects her, just as she had rejected all the others, but she abdicates the throne for him.

Youst, who is retited after twenty-one years in the Air Force, began his association with the On Broadway playing the role of Lt. Greenwald in *The Caine Mutiny*. He returned to direct four plays and produce six. The walls of his office in the Senior Activity Center, where he operates a charter van service, are covered with theater posters and memorabilia. He speaks exuberantly of his latest venture.

"This play is so topical and relevant! Although the queen ruled Sweden from 1632 to 1654, her relationship with her mother as well as the men in her command, could be a story of any woman alive today. I'm surprised American theaters have not picked up on the theme long ago. Originally, the role was written for Strindberg's third wife, Harriet Bosse, who played the part several hundreds of times. You know, Garbo was Christina in Sweden in 1933. It's fascinating. I must have exhausted the University of Oregon's collection of Strindberg's material," Youst laughs.

"I also learned," he continues, "that there was just one translation of the play in existence. It was written by the late Walter Johnson, who died, ironically, at the same time I was preparing to request his permission to use the script. Fortunately, the University of Washington Press and Mrs. Walter Johnson have since allowed us use of the translation. Professor Brigitta Steen, of the University of Washington language department, is at work in Sweden preparing the program notes."

A grant from the Oregon Committee for the Humanities, an affiliate of the National Endowment for the Humanities, will help to defray some expenses. But fabric for the elegant costumes of 17th century royalty and the labor involved in creating the wardrobe is donated by volunteers, coordinated by Dorothy Zersihueren. The theater is small and intimate—seating 93—so props and costumes are scaled down to allow the large cast space to move about.

In addition, Mark Sandberg, a music student at the University of Oregon, has composed an original score for a string octet to complete the re-creation of a 17th century mood for the production.

The role of Christina is played by Candace Dickey. No stranger to the On Broadway stage, she was Kristina two years ago in Easter, and held major roles in Same Time Next Year and A Coupla White Chicks Sittin' Around Talkin'. How does Youst feel about his lead actress? "She's great," he beams, and, comparing a portrait of Her Royal Highness with a photograph of Candace, remarks, "Why she even looks like the queen."

Also featured in the 16-member cast are Randy Knee as Count Magnus de la Gardie, one of Christina's former lovers and Lord High Treasurer; Tom Jefferies as Prince Karl Gustav, Christina's cousin and next in line for the throne; and Stanley DeLapp as Baron Klaf Tott, Christina's latest lover.

Play performances are scheduled for November 4, 5, 10-13 and 17-19, beginning each evening at 8 p.m.; November 13 is a matinee performance beginning at 2:30 p.m.

The On Broadway Theater is located at 226 S. Broadway, Coos Bay. For ticket information and reservations, call the Theatre box office at (503) 269-2501, or leave a message at 267-4915.



Candace Dickey plays the Queen



Queen Christina of Sweden

Virginia Powell is a free-lance writer with ber finger on the pulse of bappenings in the Coos Bay-North Bend area.

LEWIS and CLARK

Teaching Landlubbers to Sail

by Chris Reed

"What is dreamed and what is done are the edges of a canyon."—Sacagawea, from The Lewis and Clark Expedition, a new play by Ron Martell.

Sacagawea's beautiful analogy transcends the playwright's script. It serves to describe a creative process, the river at the bottom of the canyon that has led to the first public presentation of The Lewis and Clark Expedition, November 8-13 at the Backstage IV Theatre in Ashland. The project is a cooperative effort between The Actors Workshop and The Coyote Project, and has been developed through a two-month series of meetings involving playwrights, directors and actors. Michael Leberer, Director of the Actors Workshop, is directing the presentation, minimally staged, but a bit more than a reading of the play.

Sacagawea's words lit up my thoughts like a hundred-watt bulb in a deserted Texaco station somewhere between now and 1803. The play begins in just such a place and the ensuing journey takes one through time and space like a metaphysical romp in the Lost and Found of North American explorers. Who is lost and what is found are questions at hand in the hysterical, historical adventure of Ron Martell's play, and in our discussion.

Chris: Sacagawea's reference to the canyon not only deals with the world you have placed her in but with this very interesting and unique process that we have been involved in for the last two months. What's your perception of this process?

Ron: What's important is that we're trying to work out a method of working together. As The Coyote Project, you and I have developed a means of working together based largely on our being friends, but when you involve 12 or 15 people, as we're doing now with The Actors Workshop, you have to develop a way to 14/KSOR GUIDE/NOV 1983

communicate. Very few people have done this before so we're all starting off in the dark. From Coyote's point of view, it's a new way of developing material. From the Actors Workshop point of view, it's another investigation of how performer meets material.

Chris: What are the major problems, from your standpoint?

Ron: Most actors are used to working with dead authors, or authors who aren't there. Actors are used to working on the ground, the ground being the script, but what we're doing here is sailing. We're on a sea and it changes. The author may bring in storms or a typhoon and the actor has to deal with that. That's the difference. I've shown up with scenes that have really thrown the actors off. I've changed or re-written it from the week before and their reaction is "Wait a minute...this is different. This is no good! I don't know what I'm doing!" And really, this process is taking a bunch of landlubbers and teaching them how to sail.

Chris: That's an interesting analogy since the play takes place in the middle of the continent.

Ron: Well, on this particular play, I've been influenced by Melville. He's got a line in Moby Dick referring to a country, "It is not found on any map. True places never are." We're going together and we can't get out. Like a fort or a ship. We're stuck together. Some of us have experience and others don't.

Chris: Like Lewis and Clark. The other analogy that came to mind was of a group of actors, directors and playwrights exploring new territory of their own.

Ron: Yes, and the problem with unknown territory is that no matter how you map it

out, it's never the way you think of it at first. This play is very much like an expedition. We're trying to recruit the best crew we can.

Chris: We're about to add an audience to the crew. Is the expedition ready?

Ron: Yes, but I have no idea what's going to happen. More unknown territory. I don't know what the audience will end up getting. Even during the performance week I'm going to keep writing so that the show the audience sees on Tuesday will be different by Sunday.

Chris: There's going to be a discussion after the performance between the audience, performers and yourself. How do you envision that?

Ron: The discussions are important to me. It's not just a chance for the audience to hob-nob with the cast—I hope it will be much more participatory. I want audience response.

Chris: Criticism?

Ron: Not really criticism, and I mean that in the literary sense. It's hard to criticize

something that isn't finished. More basic than that. Maybe opinions of tendencies or ideas in the play. Reaction to what seems clear and what doesn't.

Chris: Audiences aren't used to that.

Ron: No. They aren't used to the process of "making" theatre. We're involved in something that goes beyond even the normal mysterious theatrical process in that we are not only creating the production, we are creating the script. So, really what we're doing is inviting people to become involved in the process of development rather than just a product.

Chris: Everyone involved seems to be enthusiastic and relaxed—no personality conflicts and such. I think the interest in your play has a lot to do with that.

Ron: Well, I've had some storm experience, too. Battle experience when a couple of my plays were being produced in New York.

Chris: The Rodeo Plays?

Ron: Yes. Particularly Back in the Saddle. I was rewriting a lot. The director and actors were freaked. They had a deadline, a production date and we hadn't worked out a common understanding in the beginning. But we don't have that conflict here. What I'm looking for are actors who can get inside a character and have that character speak back to me when they're not getting something or when something isn't understood.

Chris: Is this a good system for you as a playwright—working gradually with director and performers?

Ron: For this play it's absolutely what I need. I've worked on this play for ten years. I began when I was going to LAMDA [London Academy of Music and Dramatic Arts] and reflecting on what it means to be an American. I'd never been out of the country before and I realized there really is something unique about being an American. Anyway, this is the fourth, or maybe fifth version of the play, but I'm at the point where I'm sure of my situation and my characters and so that's my basic



Ron Martell and Chris Reed KSOR GUIDE/NOV 1983/15

focus—what I want to dwell on. This process is very important to me right now. There are things I need to learn.

Chris: About the play or the process?

Ron: Both. It's connected. There's a developmental struggle within the play. Its about going in circles, and in many ways I've been going in circles. I need to learn from the other people.

Chris: What kept you at it for ten years?

Ron: How to say something in words that can't be said in words. I think that's basically what writers do. Writers are like sculptors in many ways. Michaelangelo talked about how he would see a figure in a piece of stone and he was just trying to free it by taking away chips of stone. I think writers, particulary playwrights, are trying to get to some truths that are under words—truths that we don't names for. But bv all the extraneous stuff, by talking around it, you come to see the form of what was unseen. That's why it's difficult to say what a play is "about." I would say that this play is concerned with what I feel is going on in my life and the life of this country.

Chris: What in the country, for instance? Ron: No one has put a finger on it— has said "This is it." If that were so, the problem would go away. Once you name something, you in some way possess it.

Chris: Are many writers working with this subject—the basic problem in America?

A photographic essay of Susan Lloyd's work, "How One Town is Feeling About the Bomb," is currently on exhibit in Chicago at the Museum for Contemporary Photography.



Director Michael Leberer 16/KSOR GUIDE/NOV 1983

Ron: Just in specifics, and by being specific the plays more true-to-life. At the same time it's a way for audiences to distance themselves from life. It's a paradox. Even people who connect with a play or the characters, who say.

... "Yes, I see this problem"... well, the very next second they go back to their old patterns of avoiding that general, unspoken dread. They go back to their own lives and it's still there. What I want to do is talk about that avoidance. The ability to go to church once a week, or an anti-nuke rally and feel good for a short period of time, and then go back to a general unease and isolation. We're at a real crisis and it's not just a national crisis.

Chris: A human crisis.

Ron: Yes. It's very broad. It's in my mind and I'm trying to deal with it in my life and in my work.

Chris: Do you feel encouraged by what you have created in Lewis and Clark? Are you confident in its approach to these problems?

Ron: There are always doubts. It's hard to work on something so long and not have it be perfect. But I can't give up. I've come too far with it. There are things in the play that resonate. They're right. There are certain things that have always been right and I feel very obligated to the characters to finish it.

Chris: What do you think an interviewer should say at this point? Some would describe plot or preview it, which I don't like. What do you think is relevant that would interest the public in buying tickets? (long pause)

Ron: Good luck! (exit laughing)

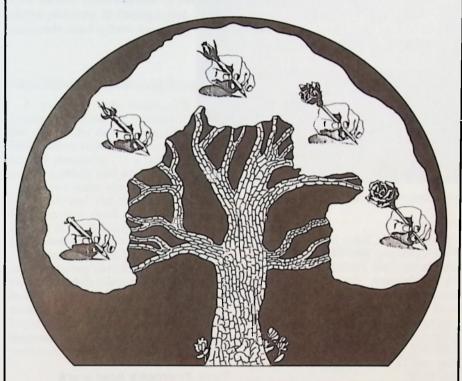
Lewis and Clark
Backstage IV
November 8-12 at 8 pm
November 13 at 2 pm

William Coyne as Meriwether Lewis
Thomas Lloyd as William Clark
Robert Spira as President Jefferson
Rory O'Boyle as Charbonneau
Betty Jean Williamson as Sacajewea
Bonnie Brown-Talbert as Grass Woman
Rayleen Hooper, Stage Director
Leatha Lewison as Stage Manager

Chris Reed is a free-lance writer and a member of The Coyote Project.

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Southern Oregon State College

Keith Jarrett Gary Peacock Jack DeJohnette

by Betty Huck

Thank heavens, Keith Jarrett has decided to once again play jazz. On this new album with bassist Gary Peacock and drummer Jack DeJohnnette, the standards are far from standard... full of originality, every one of them. A better jazz trio hasn't been heard since Bill Evans teamed up with Scott La Faro on bass and Paul Motion on drums in the early 60's. In fact, the influence of Evans and La Faro is apparent on almost every track.

. . . the standards are far from standard . . . full of originality, every one of them.

This album is a refreshing change from Jarrett's earlier solo albums. There's no pretension, no overwhelming intellectualism this time. Perhaps because the music world has gotten so overburdened with Jarrett imitators, even Jarrett is bored IRIKSOR GUIDE/NOV 1983

with the free form rambling piano style that has the nerve to call itself jazz.

The decision to use a trio was a good one. The rhythm section adds color and form to Jarrett's piano. The subtle interaction of these three players is thoughtful, delicate and often exciting.

Gary Peacock's bass work is superb.

Jarrett who plays the soprano sax in concerts doesn't do so on this recording, however, he hums the lines as he plays, perhaps substituting for long lyrical saxophone passages. This may be disconcerting at first but seems to grow on you with repeated listenings.

Gary Peacock's bass work is superb. He demonstrates a remarkable versatility on the instrument. He and DeJohnnette actually get together a musical conversation with the

piano. The bass and drums are not just a rhythm section providing a background. They work together, their parts constantly shifting and supporting each other.

Bobby Troup's "Meaning of the Blues" gets side one off to a bang up start. It begins on a melancholy note, subtly building to a latin beat.

The subtle interaction of these three players is thoughtful, delicate and often exciting.

A gorgeous lush ballad, "It Never Entered My Mind" is, perhaps, the most Bill Evans-like cut on the album. Jack DeJohnnette stays out of the way with just enough percussion . . . a light crisp sound on the cymbals and snare.

Side two starts out right in the middle of a phrase on "The Masquerade is Over." It's kind of a shock, but not interesting enough to really bring this not very good melody to life.

The last cut, "God Bless the Child" by Arthur Herzog and Billie Holliday is the most fun of all the standards here. The three are obviously enjoying themselves on this funky, toe tapping rendition. DeJohnnette's hard driving, intense drumming adds the perfect backdrop.

Standards, Vol. 1, will be featured on Jazz Album Previewon Friday, November 4 at 10:00 p.m.

Let's hope Jarrett stays in this groove for a long time. He's already established himself as a talented and many sided composer/musician. His compositions include concert music for the saxophone, string quartets and Baroque-like organ fantasies. Next year in San Francisco he's performing Stravinsky in a concert honoring composer, John Cage. Jarrett is obviously a fine classical pianist as well as a straight ahead get down jazz player. This album is on the ECM label.

Also noteworthy:

Light Blue: Arthur Blythe plays Thelonius Monk on the CBS label.

I can't think of a more interesting combination than the alto sax of Arthur Blythe and the bop compositions of Thelonius Monk. Both artists are unique in style. Blythe's roots are in rhythm and blues, his horn playing comes through loud and strong with that unmistakable wide vibrato. The instrumentation in his group is not the usual jazz configuration. The bass is replaced by Abdul Wadud on cello and Bob Stewart on tuba. Kelvyn Bell plays guitar and Bobby Battle, drums.

When Blythe was still on the west coast, the recordings of Monk convinced him to change his musical direction from "blues" saxophonist to a performer of "Black Jazz". Lucky for us.

...Leonard Feather...gave [this album] five stars. It deserves every one.

The Monk compositions on this album are "We See," "Light Blue," "Off Minor," "Epistrophy," "Coming on the Hudson" and "Nutty." All are reminders of Monk's originality . . . his dissonance, eccentricity of rhythms and difficult chord changes.

When Leonard Feather reviewed this album for the Los Angeles Times, he gave it five stars. It deserves every one. I, on the other hand, have devised my own rating system. I give it five weeks. My rating system, by the way, is perfectly meaningless. But I do love this album.

Betty Huck may know nothing about jaxx, but she knows what she likes.

KSOR GUIDE/NOV 1983/19

An open invitation . . .

At 6:00 a.m. on November 7th, KSOR's 1983 Fall Marathon will begin. The staff, members of the Listeners Guild and the Board, students and volunteers will work around the clock until the \$50,000 marathon goal is reached. We are hoping that the response from you and other listeners will enable us to complete the Marathon by Thursday, November 17th.

The \$50,000 goal was approved by the Board at its September meeting on the coast. This goal is the most ambitious ever attempted in the station's history, but it is an essential step toward achieving the \$136,834 that the Listeners Guild must raise to enable the station to operate during 1983-84. The \$136,834, plus \$72,225 from the Corporation for Public Broadcasting, and \$90,906 from the State through Southern Oregon State College, will fund KSOR's base operating budget of \$299,965 for this fiscal year.

A successful marathon will lay the groundwork for raising the remainder of the funds needed in addition to the two marathons this year. As we approach foundations and businesses to request their support for operations and special projects, a successful marathon record will be compelling evidence of the importance of KSOR to the people of Southern Oregon and Northern California. Toward that success, we ask your help and invite you to:

Renew your membership. If your membership is due to expire, please take the opportunity during the Marathon to renew.

Find a new member: We will need 1400 to 1500 new members to join us during the marathon. If you know someone who enjoys listening to KSOR but has not yet become a member of the KSOR Listeners Guild, will you ask them to join you in supporting the station? Your personal invitation may be just the incentive they need to make a telephone call to pledge their support.

Gift membership: We encourage you to consider a gift membership in the Listeners Guild as a special and long-lasting gift to a friend or relative. A card will be sent announcing your gift membership. Remember, your gift includes twelve issues of the KSOR Guide to the Arts.

Seek an employer match: Check with your employer to see whether your company has a matching gift program which will match your contribution to KSOR. This is one method that many businesses use to support community services which their employees value.

Together we have built a fine public radio station which provides us with excellent programs we enjoy throughout the year. Together, we can reach the \$50,000 goal of the Fall Marathon!

We hope you'll agree that our work together for KSOR is important, and that our financial contributions to KSOR are a sound investment.

Carol N. Doty KSOR Listeners Guild President

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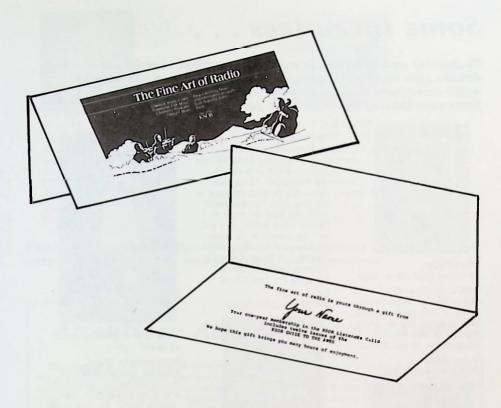
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20/KSOR GUIDE/NOV 1983

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Call 482-6191 or 1-800-452-5317 or mail this coupon

Gift Membership

Please enter a gift membership according to these instructions. I understand that the gift membership is for one year and includes twelve issues of the KSOR Guide to the Arts.

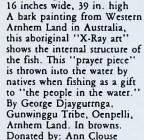
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Some incentives

Businesses and individuals who support KSOR marathons donate gifts to be used as incentives to encourage listeners to make donations . . . and to make larger donations. Some examples of those gifts are pictured bere. Photos by Michael Woodruff

Dreaming Fish





Value: \$325

Pledge requested: \$350



Iron Wood Sculpture 23 inches high

From Bathurst Island, Australia, this sculpture by one of the sons of Stanislaus, is of a sea-going bird. This "prayer piece" was not made for sale, but for the enjoyment and use by natives. Browns. Donated by: Ann Clouse

Value: \$250

Pledge requested: \$275



Victoriana 20 inches wide, 28 in. high

Acrylic on paper by Helen Wilson. Predominant colors of rose, green in wall, blue tiles, whites; rose matt. Framed by The Framery. Donated by: Helen Wilson

Value: \$200 Pledge requested: \$225



Match Holder 3 inches wide, 4 in. high

Hand-thrown ceramic match holders with a strike surface. Browns, greens, and one blue. Donated by: Humbug Studio Port Orford

Value: \$7.50 Pledge requested: \$30



Coos Chamber Concert Weekend! One night bed & breakfast

and a pair of tickets to a Coos Chamber Concert conducted by Gary McLaughlin.



Choice of performance dates: Sunday, November 20 Saturday, February 11 Saturday, May 5 Donated by: Charlie, Gerry and KayLee Kocher

Value: \$35

Pledge requested: \$50



The Snow Queen Half-hour selection

Actors Workshop presentation of a classic tale by Hans Christian Anderson, which depicts the redemption of Kay by Gerda's love. Adapted by William Coyne; music by Karl Mansfield; directed by Michael Leberer. At place of your choice, Dec 5-20.

Value: \$75 Pledge requested: \$100



Maui: Lahaina 15 inches wide, 3 in. high

Full-color reproduction of watercolor by Hawaiian artist, Guy Buffet. Predominant colors are blue-green and redorange. Mounted on heavy board ready to frame.

22/KSOR GUIDE/NOV 1983

Pledge requested: \$40



Pic Plate 10 inches top diameter Hand-thrown and individually decorated by Roy Ewing, Grey with blues/greens in stripes. For jazz donors. Donated by: Homespun Pottery Ashland

Value: \$14 Pledge requested: \$35



View of Jacksonville 24 inches wide, 20 in, high Print of a brush painting, oil. by Eugene Bennett. Brown on ivory, unframed. Original signature. Donated by: Eugene Bennett

Value: \$10 Pledge requested: \$35

Listen throughout the Marathon for announcements about these and other exciting gifts . . . and make a sound investment!

Attention: All Marathon Haters

The world can be divided into two kinds of people...those who divide the world into two kinds of people, and those who don't. Since I am of the former category, I will divide the KSOR world into two kinds of people; those who love the marathon and believe it is our finest hour; and those who bate the marathon, frequently spitting at their radios during Fall and Spring.

Though tempted. I will refrain here from attempting an analysis of the former category, and address myself directly to the latter. You hate the marathons, you say, because you tune in to KSOR to hear unique radio programs, unfettered by commercial considerations and uninterrupted by commercial breaks. Why, then, you ask, must we be assualted semi-annually by more than 1000 hours of uninterrupted non-commercial commercials? The answer is economic reality. We pay a high price for our freedom, and freedom seems a most vulnerable target of the "downward economic spiral.

There is some good news even for you Marathon Haters this Fall. We'll have a live broadcast of the Rogue Valley Symphony Orchestra and numerous guests who will chat and perform live in our studios. Of course, no marathon would be complete (or completed for that matter) without a healthy dose of "pitching." There is, however, a way in which to cut even further the amount of on-air time spent in this deeply humiliating activity. That's where you Marathon Haters come int

Welcome, then, to the wonderful world of MARATHON-BY-MAIL!

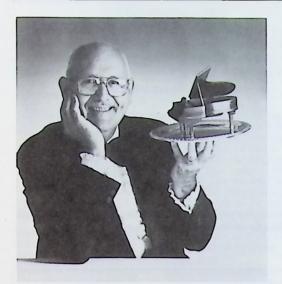
Here is your opportunity to subvert the marathon without subverting KSOR. Every unpledged dollar we receive in the mail during the marathon (and so designated by enclosing the coupon below) will be added to the dollars pledged on the phones. Thus the amount of time necessary on the air can be cut drastically if each of you Haters immediately made out a check, in either a generous or enormous amount and mail it with this coupon.

Remember: Only you can prevent marathon despair.

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Ron Kramer

PROGRAMS & SPECIALS AT A GLANCE



Fred Calland serves a Beetboven Banquet

A Beethoven Banquet celeb Beethoven Piano Sonata cycle, f performances by master pianists Malcolm Frager and Claude Frai series airs Sundays at 10 am, be November 13.

Horizons examines the claims Japanese-Americans that their co were violated when the U.S. Go them from their homes and plaencampments during World Wa "Japanese-Americans: the Redre airs Tuesday, November 22, at

Common Ground presents th ups and downs of US-Soviet rela Georgiy Arbatov, one of the So

	Sunday
7:00	Ante Meridian
10:00	Brahms Banquet
	Beethoven Banquet (starts 11/13)
12:00	Music in America
1:00	Chicago Symphony
3:00	8x10 Glossy
4:00	Siskiyou Music Hall
6:30	All Things Considered
7:30	Folk Music
8:30	Ballads, Bards and Bagpipes
9:30	Jazz Revisited
10:00	Weekend Jazz

	Edition
7:00	Ante Meridian
9:45	European Profiles
10:00	First Concert
12:00	KSOR News
2:00	Pittsburgh Symphony
	About Books and Writers
4:30	Spaces with
5:00	All Things Considered
6:30	Siskiyou Music Hall
9:00	Hitch Hiker's Guide
9:30	Gentleman Johnny
10:00	The Blues

Monday

6:00 Morning

	Tuesday	
6:00	Morning Edition	
7:00	Ante Meridian	
9:45	900 Seconds	
10:00	First Concert	1
12:00	KSOR News	1
2:00	Chicago Symphony	
	Horizons	
4:30	Share was	
5:00	All Things Considered	
6:30	Siskiyou Music Hall	
9:00	Lord Peter Wimsey	
9:30	Canticle for Leibowitz	
10:00	Music From Hearts of Space	

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6:00 Ma Edi tes the complete structing senton Kuerti, ... The eight-part nining

f thousands of stitutional rights emment removed dl them in III. The program, lEffort," pim.

Extremlin on the cons with guest tunion's leading

experts on the US and reportedly a close advisor to Yuri Andropov. Arbatov argues the Soviet line on current issues between our countries. The program airs Wednesday, November 2, at 4 pm.

Chicago Symphony Orchestra presents a special concert from Orchestra Hall in Chicago, featuring the performance of Smetana's "Ma Vlast," led by former CSO music director Rafael Kubelik. The broadcast airs Thursday, November 3, at 7 pm.

Lord Peter Wimsey enlists the aid of the redoubtable Miss Climpson in his investigation of an elderly woman's suspicious death. The detective's latest case, "Unnatural Death," begins November 22, airing Tuesdays at 9 pm.

Inesday	Thursday	Friday	Saturday
iing iing iing iin iMeridian tt Women Concert it News sihe Welle tilio ærland ært Hour tte to You mon md Hiker's æ nings iidered you æ Hall æe Radio ætory IMeridian	6:00 Morning Edition 7:00 Ante Meridian 9:45 Veneration Gap 10:00 First Concert 12:00 KSOR News 2:00 Music From Europe 4:00 New Dimensions 5:00 All Things Considered 6:30 Siskiyou Music Hall 9:00 New Letters On The Air 9:30 The Poem That Never Ends 10:00 Possible Musics 11:30 Post Meridian	6:00 Morning Edition 7:00 Ante Meridian 9:45 BBC Report 10:00 First Concert 12:00 KSOR News 2:00 International Festival 4:00 Marian McPartland's Piano Jazz 5:00 All Things Considered 6:30 Siskiyou Music Hall 8:00 New York Philharmonic 10:00 Jazz Album Preview 10:45 Weekend Jazz	7:00 Ante Meridian 9:45 Parents, Taxpayers and Schools 10:00 Jazz Revisited 10:30 Micrologus 11:00 San Francisco Opera 3:00 Studs Terkel 4:00 Siskiyou Music Hall 6:30 All Things Considered 7:30 Pickings 8:00 A Mixed Bag 10:00 Jazz Alive! 12:00 Weekend Jazz

SUNDAY

*by date denotes composer's birthdate

7:00 am Ante Meridian

Your companion in the early morningl A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

10:00 am A Brahms Banquet

Featuring the music of master pianist Detlef Kraus, this series celebrates the complete piano music of Johannes Brahms.

Nov. 6 Pianist Detlef Kraus is joined by pianist Peter Katin on "Lonesonz Waltzes." Other works featured include Six Pieces, Op. 118; Waltz in B-flat Major; Study No. 5 (J.S. Bach's Chaconne arranged for Piano Left Hand); and Hungarian Dance in G Minor. This program concludes the series.

10:00 am A Beethoven Banquet

An eight-part series featuring the music of master pianists Anton Kuerti, Malcolm Frager and Claude Frank, celebrating the complete Beethoven Piano Sonata cycle.

Nov. 13 Pianist Anton Duerti performs an all-Beethoven program featuring Sonata No. 1 in F Minor, Op. 2, No. 1; Sonata No. 21 in C Major, Op. 53 ("Waldstein"); Sonata No. 12 in A-flat Major, Op. 26; and Sonata No. 6 in F Major, Op. 10, No. 2.

Nov. 20 Pianist Malcolm Frager performs Beethoven's Sonata No. 5 in C Minor, Op. 10, No. 1; Sonata No. 11 in B-flat Major, Op. 22; Sonata No. 24 in F-sharp Major, Op. 78; and Sonata No. 28 in A Major, Op. 101.

Nov. 27 Claude Frank is the pianist in this all-Beethoven program, featuring Sonata No. 10 in G Major, Op. 14, No. 2; Sonata No. 13 in E-flat Major, Op. 27, No. 1; Sonata No. 16 in G Major, Op. 31, No. 1; and Sonata No. 32 in C Minor, Op. 111.

12:00 n Music in America

A look each week at a different aspect of classical music performance in this country. National underwriting by Lincoln Automobiles.

Nov. 6 Daniel Barenheim makes his American opera conducting debut at the Washington Opera this week with a Jean-Pierre Ponelle production of Mozart's "Cosi Fan Tutte." "Cosi" has received rave reviews at its Paris premiere, and here Mr. Barenheim and members of the cast talk about this auspicious debut.

Nov. 13 The program visits two distinctly 26/KSOR GUIDE/NOV 1983

different, but equally famous art schools, the Oberlin Conservatory and the North Carolina School of the Arts.

Nov. 20 The English conductor Simon Rattle joins the Boston Symphony for a two-week engagement in November, and is this week's quest.

Nov. 27 This week's program focuses on the Peoples Symphony Concerts in New York, actually many series of concerts presented throughout the city with the price of admission rarely going over \$3.00 and an artist roster that includes Peter Serkin, the Guarneri Quartet and Janos Starker.

1:00 pm Chlcago Symphony Orchostra Sir George Solti directs the 1983-84 season of concerts.

Nov. 6 Rafael Kubelik, former music director of the Chicago Symphony Orchestra, returns as a guest conductor for a concert devoted entirely to American music. Two works by the late Samuel Barber open the program: the well-known "Adagio for Strings" and the "Capricorn Concerto" for Flute, Oboe, Trumpet and Strings, Op. 21, with principal soloists Donald Peck, flute; Ray Still, oboe; and Adolph Herseth, trumpet. Also featured will be "Variations, Chaconne and Finale" by Norman Dello Joio, and Roy Harris' Symphony No. 5 closes the program.

Nov. 13 Appearing as soloist, violin virtuoso Kyung Wha Chung performs two contemporary works, the Violin Concerto by Alban Berg and the Violin Concerto No. 1 by Bela Bartok. Conductor Sir Georg Solti opens the program with Bach's Suite No. 4 in D for Orchestra, BWV-1069. The concluding work will be the Overture and "Venusberg" music from "Tannhauser" by Wagner.

Nov. 20 British conductor Mark Elder makes his United States debut as guest conductor of tonight's program. Appearing as soloist is the American piano virtuoso John Browning, who performs Stravinsky's Concerto for Piano and Wind Instruments. Also featured is Berlioz's "King Lear" Overture, Op. 4, and Dvorak's Symphony No. 5 in F, Op. 76.

Nov. 27 Guest conductor Michael Thomas opens the program with his own edition of the Symphony No. 3 by Charles Ives, followed by a performance of "Arcana" by Varese. Concluding this concert of Romantic and 20th century music is the Concerto No. 2 in D Minor by Brahms, featuring pianist Misha Dichter.

3:00 pm Alec Teague's 8 x 10 Glossy

Writer, actor, director, producer and creator of the Shakespeare spoof "Aside by Aside," Alec Teague hosts this lively look at show business: its intricacies, follies, foibles and successes. Produced by KSOR.

4:00 pm Siskiyou Music Hall

Nov. 6 BUXTEHUDE: Trio Sonata in E

Op. 2, No. 6

Nov. 13 Marathon

Nov. 20 COPLAND: Symphony No. 3

Nov. 27 STRAUSS: Also Sprach Zarathustra Op. 30

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Folk Music

Your host is Brian Lehmann.

8:30 pm Ballads, Bards and Bagoipes

Featuring the folk music of Ireland, Great Britain and Europe.

9:30 pm Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Nov. 6 Oddities Unusual recordings featuring non-standard instruments, Benny Goodman on alto sax, etc.

Nov. 13 Parallels Two recordings each of "Out of Nowhere," "You Rascal You" and "Clap Hands Here Comes Charley," performed by different groups of musicians.

Nov. 20 Bing with the Swingers Bing Crosby recordings on which he's backed by iazz musicians.

Nov. 27 Extended Recordings Longerthan-usual recordings by Lionel Hampton, Paul Whiteman and Woody Herman.

10:00 pm Weekend Jazz

Your host is Lewis Crowell.

2:00 am Sign-Off

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MONDAY

*by name denotes composer's birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

Funds for local broadcast provided by Citizens Financial Services, Inc., Medford.

7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

8:00 am, Community Calendar 9:15 am, Calendar of the Arts

9:45 am European Profiles

• Portraits • Model Portfolios • Weddings • Commercial NANCY C. TRIPP P. O. Box 1365 Ashland, OR (503) 488-2801

10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

Nov. 7 Marathon

Nov. 14 Marathon
Nov. 21 ROREM: Third Symphony

Nov. 28 RUBENSTEIN: Ballet Music from

Der Damon

2:00 pm Tho Pittsburgh Symphony Orchestra

Twenty-six concerts from the Pittsburgh Symphony's 1982-83 season are led by Music Director Andre Previn, Associate Conductor Michael Lankester, and a stellar roster of guest conductors. The series includes lively intermission features on the orchestra and its performances, often hosted by Maestro Previn.

Nov. 7 Soloist Emanuel Ax is highlighted in a performance of Chopin's Piano Concerto No. 1 in E Minor, Opus 11. Also featured are Andre Previn conducting his own composition, "Reflections" for English Horn, Cello and Orchestra, with soloists Harold Smoliar, horn, and Anne Martindale Williams, cello; and Mendelssohn's "Italian" Symphony.

Nov. 14 Andre Previn conducts Ravel's "L'Enfant at les Sortileges" with soprano Gwendolyn Bradley and Catherine Bornstein, mezzo-soprano Hilda Harris and Nancy Hanna, tenor Jerold Siena, baritone Marcel Vanuad, bass Louis Raymond, and the Mendelssohn Choir directed by Robert Page. Also featured are Sir Hamilton Harty's arrangement of Handel's "Water Music" and three nocturnes by Debussy.

Nov. 21 Michael Lankester conducts the world premiere of Leonardo Balada's "Sardana;" and Prokofiev's Violin Concerto No. 1 in D Major, Opus 19, with soloist Boris Belkin; and Brahms' Symphony No. 1 in C Minor, Opus 68.

Nov. 28 Christoph Eschenbach is both conductor and pianist in Mozart's Piano Concerto No. 23 in A Major, K. 488. He also conducts Bruckner's Symphony No. 7 in E Major.

SREE Hitch Hiker's Glossary

A Guide for intergalactic listeners
Write to:

Hitch Hiker's Guide

Hitch Hiker's Guid KSOR-FM

Southern Oregon State College Ashland, OR 97520

4:00 pm About Books and Writers with Robert Cromlo

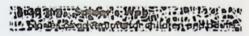
Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

Nov. 7 William Peter Blatty, author of "The Exorcist," talks about his most recent novel, Logion, which also involves the occult.

Nov. 14 Alan Drury discusses his book, Decision.

Nov. 21 Guest Rick Eilert talks about his latest work, For Self and Country.

Nov. 20 Robert Elegant and his latest book, Mandarin, are featured.



5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

Nov. 7 Marathon

Nov. 14 Marathon

Nov. 21 REGER: Sonata for Cello and Piano Op. 116

Nov. 28 SPOHR: Violin Concerto No. 8 in A Minor

9:00 pm The Hitch-Hiker's Guide to the Galaxy

Local broadcast funded by Bloomsbury Books, Ashland.

This series, the most popular radio drama ever broadcast by the BBC, pokes fun at contemporary social values and the science fiction genre.

Nov. 7 Arthur Dent seeks answers to the ultimate questions of life, the universe and everything, and in the process, finds himself cornered by two Humane Cops.

Nov. 14 Hero Arthur Dent, escaping from a fleet of black battle cruisers, lands on earth two million years before its destruction.

Nov. 21 The Frog Star Fighters capture Zafod, carrying him off to the most evil region of the galaxy.

Nov. 28 Zafod escapes from the Total Perspective Vortex and attempts to decipher clues that might lead to the rescue of his companions.

9:30 pm They Called Me Gentleman Johnny

Imagined memoirs chronicle the life of an actual historical figure, Lieutenant-General John Burgoyne, a commander of the British forces at the battles of Saratogo and Charleston during the Revolutionary War, in this 13-part drama. Written and read by Phillip Burton as Burgoyne.

Nov. 7 At War in Portugal

Nov. 14 Reflections and Observations

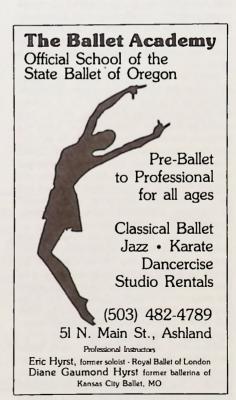
Nov. 21 in Parliament

Nov. 28 Trouble in the American Colonies

10:00 pm The Blues

Your host is Lars Svendsgaard.

2:00 am Sign-Off



TUESDAY

*by name denotes composer's birthdate

6:00 am Morning Edition

7:00 am Anto Moridian

9:45 am 900 Soconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard. Funds for broadcast provided by the Clark Cottage Restaurant, Asbland.

10:00 am First Concort

Nov. 1 DVORAK: Bohmische Suite Op. 39

Nov. 8 Marathon Nov. 15 Marathon

Nov. 22 VILLA LOBOS: Concerto

for Guitar

Nov. 29 Quartet No. 7 in E

12:00 n KSOR Nows

2:00 pm Chicago Symphony Orchostra

A repeat of Sunday afternoon's program. Nov. 1 The American premiere of "Quatre Chansons Francaises," or four French songs, composed by Benjamin Britten at 14 and unperformed in his lifetime, features mezzo-soprano Claudine Carlson. Symphony No. 70 in D, among the least known of Haydn's works, opens the program, which concludes with Schumann's Symphony No. 3, the "Rhenish."

Nov. 8 Rafael Kubelik, former music director of the Chicago Symphony Orchestra, returns as a guest conductor for a concert devoted entirely to American music. Two works by the late Samuel Barber open the program: the well-known "Adagio for Strings" and the "Capricorn Concerto" for Flute, Oboe, Trumpet and Strings, Op. 21, with principal soloists Donald Peck, flute; Ray Still, oboe; and Adolph Herseth, trumpet. Also featured will be "Variations, Chaconne and Finale" by Norman Dello Joio, and Roy Harris' Symphony No. 5 closes the program.

Nov. 15 Appearing as soloist, violin virtuoso Kyung Wha Chung performs two contemporary works, the Violin Concerto by Alban Berg and the Violin Concerto No. 1 by Bela Bartok. Conductor Sir Georg Solti opens the program with Bach's Suite No. 4 in D for Orchestra, BWV-1069. The concluding work will be the Overture and "Venusberg" music from "Tannhauser" by Wagner.

Nov. 22 British conductor Mark Elder makes his United States debut as guest conductor of tonight's program. Appearing as soloist is the American piano virtuoso John Browning, who performs Stravinsky's Concerto 30/KSOR GUIDE/NOV 1983

for Piano and Wind Instruments. Also featured is Berlioz's "King Lear" Overture, Op. 4, and Dvorak's Symphony No. 5 in F, Op. 76.

Nov. 29 Guest conductor Michael Thomas opens the program with his own edition of the Symphony No. 3 by Charles Ives, followed by a performance of "Arcana" by Varese. Concluding this concert of Romantic and 20th century music is the Concerto No. 2 in D Minor by Brahms, featuring pianist Misha Dichter.

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

Nov. 1 Logonds Afro-American legends, ghost stories and traditional tales reveal a fascinating side of the black oral tradition.

Nov. 8 Widowhood: Profiles and Porspoctives An examination of the financial and emotional traumas of widows and legislative initiatives to protect them.

Nov. 15 Profilo: Mongo Santamarla Mongo Santamaria has been credited with having one of the most profound influences on percussionists since his arrival from Cuba to the United States over thirty years ago. He is internationally known as a great band leader and an accomplished composer.

Nov. 22 Japanoso Amoricans: The Radross Effort At the outbreak of World War II, thousands of Japanese-American citizens were removed from their homes and placed in encampments by the U.S. Government. Now, forty years later, Japanese-Americans are suing the U.S. Government. This program will explain why Japanese-Americans are now claiming that their constitutional rights were violated.

Nov. 29 The Blues: A Living Legend A history of the Blues, from the music's African origins to its contemporary developments.

And his build such the second

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Nov. 1 RODRIGO: Concerto de

Aranquiez

Nov. 8 Marathon

Nov. 15 Marathon

Nov. 22 POULENC: Les Biches Suite

Nov. 29 SIBELIUS: Concerto in D Minor

9:00 pm Lord Peter Wimsey

Lord Peter continues his investigation of a general's mysterious demise in his latest case, "The Unpleasantness at the Bellona Club," which concludes this month.

Nov. 1 Exhumation Lord Peter suspects foul play as General Fentiman's body is exhumed.

Nov. 8 At Lady Dormor's Lord Peter Wimsey visits the deceased woman's home in search of clues.

Nov. 15 Ann Dorland Lord Peter suspects that a former companion to Lady Dormer can help solve the mystery surrounding General Fentiman's death. This program concludes "The Unpleasantness at the Bollona Club."

Detective Wimsey enlists the aid of the redoubtable Miss Climpson when he investigates the death of elderly Agatha Dawson, in the seven-part series, "Unnatural Death."

Nov. 22 No Sign of Foul Play A doctor's post-mortem confirms the "natural death" of an old woman — but Lord Peter Wimsey suspects foul play.

Nov. 29 Doath In Epping Forost Another mystery unfolds as Lord Peter Wimsey uncovers clues behind the death of an elderly matron.

9:30 pm A Canticlo for Leibowitz

This 15-part series based on the classic science fiction novel by Walter M. Miller, Jr. follows the course of civilization's rebirth 600 years after thermonuclear war has devastated

the Earth. Produced by WHA Drama Center in Madison, Wis.

Nov. 1 Brother Francis encounters dangerous scavengers from the valley of the Misborn as the Age of Faith Draws to a close.

Nov. 8 An eager scholar, Thon Taddeo, ushers in a new age of learning and becomes an unwitting pawn in the struggle over the use of knowledge.

Nov. 15 Brother Kornhoer, a budding scientist, reinvents the electric light, sending shock waves through the monastic order of Leibowitz.

Nov. 22 Worried by the impending arrival of scholar Thon Taddeo, Dom Adbot Paulo seeks solace from an old friend, the hermit Benjamin.

Nov. 29 Arriving at the monastery, Thon Taddeo explores the Leibowitzian "Memorabilia," sacred books containing the knowledge of twentieth century man.

10:00 Music from the Hearts of Space

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off



WEDNESDAY

*by name denotes composer's birthdate

6:00 am Morning Edition

Funds for local broadcast provided by Jackson County Federal Savings and Loan.

7:00 am Ante Meridian

9:45 am About Women

10:00 am First Concert

*Nov. 2 DITTERSDORF: Phineus and his Friends Turned to Stone

Nov. 9 Marathon

Nov. 16 Marathon

Nov. 23 MARTINU: First Sonata in B flat for Flute and Piano

Nov. 30 HAYDN: Symphony No. 103 in E flat

12:00 n KSOR News



2:00 pm Doutsche Welle and Radio Nedorland Concert Hour

3:00 pm A Noto to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Nov. 2 19th Century Program Symphonies, Part II: Schumann Schumann's Symphony No. 1, "The String," was the result of high inspiration experienced during his marriage to Clara Wieck.

Nov. 9 19th Century Program Symphonies, Part III: Tchalkovsky Tchaikovsky's Symphony No. 4 was the first fruit of the long friendship between the composer and his patroness, Nadezhda von Meck.

Nov. 16 19th Century Program Symphonies, Part IV: Richard Strauss Strauss' Symphonia Domestica, Op. 53, was an autobiographical expression of his family life and the tempestuous relationship with his wife, Pauline de Ahna.

Nov. 23 Majestic Requiems of the 19th Contury, Part I Host Nadeau considers Berlioz's setting of the Mass for the Dead, "Requiem, Op. 5," and the sense of high drama elicited from the Latin text by the composer.

Nov. 30 Majestic Requioms of the 19th Century, Part II Nadeau explores Verdi's "Manzoni Requiem," also written from the Mass for the Dead, in a fashion both theatrical and operatic.

4:00 pm Common Ground

A look at world affairs produced by the Stanley Foundation.

Nov. 2 Kromlin View: US-Soviet Relations Director of the Institute for USA and Canada Studies at the Soviet Academy of Sciences, Georgiy Arbatov identifies the currents which he says have influenced US-Soviet relations since World War II. He presents the Kremlin position on current arms reduction negotiations.

Nov. 9 The European Economy
Sir Anthony Parsons, advisor to Margaret
Thatcher, Christop van der Klauuw, former
Foreign Minister of the Netherlands, and
Jacques Leprette, French Ambassador to the
European Community, are guests. The discussion explores Europe's prospects for
emerging from the recession and differences
with the United States over economic policy.

Photo by Mike Woodruff

Nov. 16 Africa - Continent of Struggle Three prominent Africans tell of efforts by African nations to collectively solve problems on their diverse and turbulent continent. Issues concerning Namibia, South Africa, and the Western Sahara are explored.

Nov. 23 Argentina after the Malvinas War Carlos Ortiz de Rozas, Senior Advisor in the Ministry of Foreign Affairs of Argentina, and former ambassador to Britain and the UN, discusses current economic problems confronting his country and looks back at the 1982 Falklands/Malvinas War. He presents Argentina's view of how events unfolded and contemplates how things might have been different.

Nov. 30 A Modorn Altornative to War? Gene Sharp, of the Center for International Affairs at Harvard University, argues for a defense system that does not rely on the destructive power of modern weapons. He suggests that a well-prepared citizenry, trained in techniques of nonviolent resistance, can deter aggression.

4:30 pm Tho Hitch-Hikors Guide to the Galaxy

A repeat of Monday night's program.

Nov. 2 The Earth's origins are revealed to hero Arthur Dent as his fellow hitch-hikers confront a life-threatening force.

Nov.9 Arthur Dent seeks answers to the ultimate questions of life, the universe and everything, and in the process, finds himself cornered by two Humane Cops.

Nov. 16 Hero Arthur Dent, escaping from a fleet of black battle cruisers, lands on earth two million years before its destruction.

Nov. 23 The Frog Star Fighters capture Zafod, carrying him off to the most evil region of the galaxy.

Nov. 30 Zafod escapes from the Total Perspective Vortex and attempts to decipher clues that might lead to the rescue of his companions.

6:30 pm Siskiyou Music Hall

Nov. 2 STRAVINSKY: Rite of Spring

Nov. 9 Marathon

Nov. 16 Marathon

Nov. 23 MILHAUD: Le Beouf sur le toit

Nov. 30

9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular means to 'Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian 2:00 am Sign-Off



THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

Nov. 3 CORELLI: Pastorale

Nov. 10 Marathon

Nov. 17 STRAUSS: Till Eulenspeigel's

Merry Pranks

Nov. 24 DOHNANYI: Sonata in B flat for

Cello and Piano

12:00 n KSOR News

2:00 pm Music from Europe

A 13-week series of performances by great European orchestras. The season opens with concerts by the Berlin Philharmonic from its 100th anniversary season in 1982.

Funds for local broadcast provided by the Mercedes and Volvo Div. of Auto Martin, Ltd., Grants Pass.

Nov. 3 Conductor Guiseppe Sinopoli leads the Berlin Philharmonic Orchestra in the premiere of Alfred Schnittke's Concerto Grosse No. 2 for Violin, Cello and Orchestra. Written especially for the 100th Birthday celebration of the Berlin Philharmonic, the composition features violinist Oleg Kagan and cellist Natalia Gutman. Also featured are performances of Verdi's Overture to "La Forza del Destino," and Mahler's 12 Songs from 'The Youth's Magic Horn," with soprano Luica Popp.

Nov. 10 Conductor Neville Marriner leads the Stuttgart Radio Symphony Orchestra in Schoenberg's "Music for a Film Scene;" Mozart's Piano Concerto No. 23 in A Major, K. 488, with pianist Radu Lupu; and Bruckner's Symphony No. 1 in C Minor ("Linz" version.)

Nov. 17 Eliahu Inbal conducts this performance of the Frankfurt Radio Symphony Orchestra, featuring Bach's Organ Fantasy and Fugue in G Minor, BWV 512; Chorale Prelude, "By the Waters of Babylon," BWV 653b, Five-Voice Version with Double Pedal; and Toccata and Fugue in D Minor, BWV 565. The orchestra also performs the original 1873 version of Bruckner's Symphony No. 3 in D Minor.

Nov. 24 The Frankfurt Radio Symphony Orchestra, led by Eliahu Inbal, performs Bach's Toccata, Adagio and Fugue in C Major, BWV 564; Chorale Prelude, "Bedeck Thyself, Beloved Soul," BWV 654; and Prelude and Fugue in G Major, BWV 541. Also featured is the original 1874 version of Bruckner's Symphony No. 4 in E-flat Major, "Romantic."

4:00 pm Now Dimonsions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by Golden Mean Bookstore of Ashland.

Local transmission funded by a grant from Doctors Marc Heller and Martin Osterhaus of the Siskiyou Clinic, Ashland.

Nov. 3 Acupuncture and the New Modicine Dr. John Sheck Yee and Dr. Jack Graham present their ideas on the way to a healthy, balanced body/mind/spirit relationship. Both are licensed acupuncturists, who teach at the University of San Francisco, and they have co-authored Chi Waal Acu Ching, a comprehensive book on acupuncture.

Nov. 10 Tho Woll of Wisdom Jacob Needleman, professor of philosophy at San Francisco State University, and author of "The Heart of Philosophy," takes listeners on a journey to the roots of Western Civilization—Socrates, Pythagoras, Plato—to rediscover the well-lived life and what is truly worthwhile.

Nov. 17 Toward the Unknown Terrence McKenna, co-author of The Invisible Landscape: Mind, Hallucinagens and the I Ching, is a cultural point writer whose personal journey has taken him from the Amazon Basin to the mountains of Nepal in search of self-knowledge.

Nov. 24 A Better Gamo than War What is the missing realization that will lay to rest humanity's war-mongering impulse? Perhaps it is the awareness of our own fascination with war, and creation of a better game. So says Bob Fuller, co-founder of the Mo Tzu Project, a small band of private citizens who travel to sites of political strife and attempt to mediate dispute.

5:00 pm All Things Considered

6:30 pm Siskiyov Music Hall

Nov. 3 DEBUSSY: La Mer

Nov. 10 Marathon

Nov. 17 TCHAIKOVSKY: Symphony No. 5

Nov. 24 THOMPSON: Three Tone Pictures

for Orchestra

7:00 pm Novomber 3 Special Chicago Symphony Orchestra

In special broadcast from Orchestra Hall, in Chicago, Rafael Kubelik, former music director of the Chicago Symphony, leads the orchestra in a guest appearance, for the peformance of Smetana's "Ma Vlast".

9:00 pm Now Lotters on the Air

This program, produced at the University of Missouri, Kansas City, by New Letters Magazine, talks with poets, artists, and writers. Programs also feature readings of their works.

Nov. 3 Carl Arkos! Poet and psychotherapist, Arkosi presents a live reading at New College in San Francisco.

Nov. 10 Roland Flint The Georgetown University professor writes "poems of nature, but mostly of human nature." Here Flint reads from his new book, Rosuming Green.

Nov. 17 El Salvador An oratio composed by Newell Hendrix to the "requiem and invocation" written by poet Denise Levertov.

Nov. 24 Robart Stewart A Kansas City poet whose subjects range from plumbing to nuclear war, Stewart reads from his works, including **Rescue Mission.**

9:30 pm The Poem That Never Ends

Poets read from their own works in this program blending music, talk and poetry, often focusing on a special theme.

Nov. 3 Topsy-turvy World Russell Edson, Carolyn Kizer, David Ignatow and Ira Sadoff are guests.

Nov. 10 Zooml Poets Ntozake Shange and Thulani Davis are featured.

Nov. 17 The City Guests Michael Harper, Philip Levine, Adesanya Alakaoy, Beth Joselow, Chris Mason, Tess Gallagher, Ira Sadoff and Gary Blackman each share their poetry of a city theme.

Nov. 24 Climbing Mt. Vision A visit with Robert Blv.

10:00 pm Dolby Alignment Tone

10:01 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

11:30 pm Post Meridian 2:00 am Sign-Off



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FRIDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Anto Moridian

9:45 am BBC Report

10:00 am First Concert

Nov. 4 SHOSTAKOVICH: Symphony No.8

Nov. 11 Marathon

Nov. 18 FRANCK: Sonata for Violin and

Piano in A

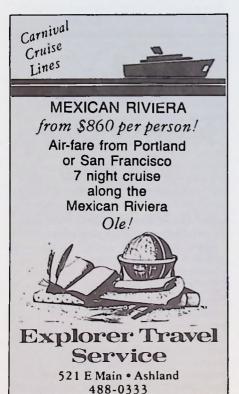
Nov. 25 THOMPSON: Suite from

the River

12:00 n KSOR News

2:00 pm International Festival

Nov. 4 The Salzburg Mozarteum Camerata Academica, led by conductor Sandor Vegh, plays Bach's Orchestra Suite No. 3, BWV 1068; Mozart's "Sinfonia concertante" in E-flat, K. 297b; and Tchaikovsky's Serenade for Strings in C, Op. 48.



Nov. 11 (Early curtain at 1:30 pm) The Vienna Philharmonic Orchestra and Vienna State Opera Chorus join together for a performance of Beethoven's opera, "Fidelo," Op. 72. Featured cast members include soprano Eva Martin as Leonore; tenor James King as Florestan; bass Aage Haugland as Rocco; bass Theo Adam as Don Pizarro; baritone Tom Krause as Don Fernando; soprano Lilian Watson as Marzelline; and tenor Thomas Moser as Jacquino. Lorin Maazel conducts.

Nov. 18 Conductor Riccardo Muti directs the Vienna Philharmonic Orchestra and Vienna State Opera Chorus in performances of Schubert's Symphony No. 6 in C, D. 589; and Rossini's "Stabat Mater." Featured soloists include soprano Jessye Norman; mezzo-soprano Agnes Baltsa; tenor Francisco Araiza; and bass Simon Estes.

Nov. 25 Conductor Wolfgang Sawallisch leads the Vienna Philharmonic Orchestra on Mozart's Symphony No. 39 in E-flat, K. 543; and Bruckner's Symphony No. 9 in D.

4:00 pm Marian McPartland's Piano Jazz IV

Hosted by Marian McPartland, this 13-week series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Nov. 4 McCoy Tyner talks with McPartland about how Earl Hines and John Coltrane influenced his own music, playing several Coltrane pieces.

Nov. 11 Comedian/writer/musician Steve Allen joins host Marian McPartland for an hour of piano favorites, including duets on "You Can Depend on Me" and "This Could be the Start of Something Big."

Nov. 18 Jamaican-born jazz pianist Monty Alexander duets with host Marian McPartland on "How Insensitive," "Shadow of Your Smile" and "Things Ain't What They Use to Be."

Nov. 25 Incomparable pianist Albert Dailey joins McPartland on "Night in Tunisia" and "Just One of Those Things."

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

MENDELSSOHN: Symphony Nov. 4

No. 4 Italian

Nov. 11 Marathon

Nov. 18 WEBER: Symphony No. 1 in C

Nov. 25 MENOTTI: Sebastian

8:00 pm Now York Philharmonic

Nov. 4 Pianist Horatio Gutierrez plays Chopin's Piano Concerto No. 2 in F, Op. 21. Other works include Schubert's Symphony No. 8 in B, ("Unfinished"), D. 759; and Schoenberg's Variations for Orchestra, Op. 31. Zubin Mehta conducts

Nov. 11 Brahms' Concerto in A for Violin and Cello, Op. 102, features violinist Godon Kremer and cellist Yo-Yo Ma. The orchestra also performs Brahms' Symphony No. 4 in E, Op. 98, led by conductor Zubin Mehta.

Nov. 14 The Westminster Choir, prepared by Joseph Flynnerfelt, and the New York Choral Society, prepared by Robert De Cormier, join conductor Zubin Mehta and the orchestra in performance of "Gurre-leider" by Schoenberg. Featured soloists include soprano Jessye Norman; mezzo-soprano Florence Quivar; tenor Jon Frederic West; tenor Robert Tear: and bass John Cheek, Hans Hotter is narrator.



Guest Conductor Andrew Davis

Nov. 25 Guest Andrew Davis conducts the orchestra on Fantasia on a Theme of Tallis by Vaughan-Williams; Elgar's Falstaff, Symphonic Study, Op. 68; and Dvorak's Symphony No. 5 in F, Op. 76.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

Nov. 4 Keith Jarret: Standards, Vol. 1 (See Betty Huck's review of this album elsewhere in this issue.)

10:45 pm Weekend Jazz 2:00 am Sign-Off

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SATURDAY

*by date denotes composer's birthdate

7:00 am Ante Meridian

9:45 am Parents, Taxpayors and Schools
Dwight Roper is your host.

Nov. 5 Longer vs. Shorter School Yoars A second look at a Reagan Administration proposal for public schools.

Nov. 12 Schools and Public ExpendituroThe issues of income, property and sales tax in relation to school support are discussed.

Nov. 19 Balancing Accountability and Autonomy, Part 1 Some alternatives to credentialing and evaluation of teachers are considered.

Nov. 26 Balancing Accountability and Autonomy, Part II

Have You Tried Chata Yet?

One of southern Oregon's most unique dining experiences, Chata (ha-ta) specializes in the unique cuisine of Eastern Europe. You'll find remarkably wonderful food served in a warm and comfortable atmosphere. Chata also offers an impressive selection of imported beers and Polish Vodkas. Join us before or after the theatre, we're just 5 miles from downtown Ashland.

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10:00 am Jazz Rovisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Nov. 5 Odditios Unusual recordings featuring non-standard instruments, Benny Goodman on alto sax, etc.

Nov. 12 Parallols Two recordings each of "Out of Nowhere," "You Rascal You" and "Clap Hands Here Comes Charley," performed by different groups of musicians.

Nov. 19 Bing and the Swingers Bing Crosby recordings on which he's backed by jazz musicians.

Nov. 26 Extonded Rocordings
Longer-than-usual recordings by Lionel
Hampton, Paul Whiteman and Woody
Herman.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am Tho San Francisco Opera

A nine-part series highlighting the San Francisco Opera's 1982 fall session. The performances, marking the first season of the company under the leadership of General Director Terence A. McEwen, feature many of opera's most famous singers and conductors. Funds for local broadcast provided by Sun Studs, Roseburg.

Nov. 5 La Conorontola Rossini's delightful treatment of the Cinderella story features Marilyn Horne in the title role, and Francisco Araiza as Prince Ramiro. Mario Bernardi conducts. (Ends 2:45 pm)

Nov. 12 Cendrillon Sheri Greenawald sings the title role and Delia Wallis plays Prince Charming in Massenet's splendid treatment of the Cinderella story. Brian McDonald conducts.

(Ends 2:45 pm)

Nov. 19 Lohengrin Wagner's tale of the quest for the Holy Grail features Peter Hofmann in the title role, Pilar Lorengar as Elsa, and Leonie Rysanek as Ortrud. Heinrich Hollreiser conducts. (Ends 2:45 pm)

Nov. 26 The Queen of Spades
Tchaikovsky's eerie tale of a countess with an
uncanny gift of winning at cards features
Teresa Zylis-Gara as Lisa, Michael Svetlev as
Ghermann, and Regina Resnik as the
Countess. David Agler conducts.

(Ends 2:15 pm)

3:00 pm Studs Torkol

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

Nov. 5 Studs' guest is Ralph McGehee, a former member of the CIA and author of a book about that agency, **Doadly Docelts**.

Nov. 12 Studs reads the short stories "Pru" and "The Moons of Jupiter" by Alice Munro.

Nov. 19 Shana Alexander discusses her book, Vory Much a Lady, a study of Jean Harris, who was convicted of the murder of Dr. Herman Tarnower.

Nov. 26 Welsh author and television producer John Morgan visits.

4:00 pm Sisklyou Music Hall

Nov. 5 TCHAIKOVSKY: Romeo and

Nov. 12 Marathon

Nov. 19 HALFEER: Concerto for Guitar and Orchestra

Nov. 26 MOZART: Piano Concerto No. 4 K. 449

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's awardwinning news department.

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

Nov. 5 Former "Saturday Night Live" star Gilda Radner runs through her comedy routine, to the music of Holly Near, Bob Franke, Bob Wills and others.

Nov. 12 Comedy by Ken Nordine, host of Ken Nordine's Word Jazz, and music by Canadian falk duo Kate and Anna McGarrigle, Tom Lehrer, Jean Redpath and more.

Nov. 19 Joni Mitchell is musical guest, along with Ian & Sylvia, Jim Post and others, with comedy by David Steinberg.

Nav. 26 Comedy by the late Peter Sellers, and music by Cindy Mangsen, Dan Hicks, Gene Autrey and more.

10:00 pm Jazz Alivei

Recorded live wherever jazz is performed in the United States and abroad.

Nov. 5 Ben Sidran hosts tonight's program, featuring bassist Jaco Pastorius, also saxophonists Sonny Stitt and Richie Cole, and harmonica player Toots Thielman.

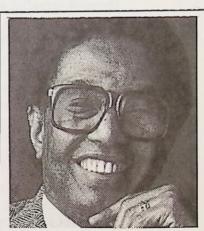
Nov. 12 Jazz pianist Billy Taylor is host to blues performer Taj Mahal, tenor saxophonist Ricky Ford, drummer Jimmy Cobb, and pianist/composer Randy Weston.

Nov. 19 Tonight's program, hosted by Ben Sidran, features pianist Ray Bryant, the Jimmy Madison Quintet, the Lee Konitz Nonet, the Jane Ira Bloom Trio and the George Russell Big Band.

Nov. 26 Billy Taylor hosts performances by guitarists Toquinho, Louie and Rafael Fays, Bireli Lagrane, Phillipe Catherine and special quest Larry Coryell.

12:00 m Weekend Jazz

2:00 am Sign-Off



DR. JAZZ

From ragtime to fusion he's the voice of authority. So be listening November 26 at 10:00 pm as he brings jazz alive!

JAZZ ALIVE!

The Oregon Arts Foundation annually sponsors a writing competition for Oregon high school students. Twelve winners are selected by a jury and awarded five days of study at Lewis and Clark College in June with four professional writers. Poet Kim Stafford led the workshop this year. The KSOR listening area had six winners. Their winning writings are presented here.

Looking Back

The hearth and home are behind me now Leaving our photos on the mantle with candles, plants, and a lantern

I see

Mom quilting on the couch
Dad deep in science magazines
Maynard sprawled out in the living room
under the rocking chair

The late-night creaks of the old house frame settling down for the night snap in my brain

As loud as the graveyard mill whistle
Or the lonesome muffled rattle of the midnight
freight train.

The hot smell of the onion fields hangs dark under the eaves of my old bedroom window

Rolling down and sifting through the screen like sweat

The sweet scent lingers until autumn
But those night noises that once rang out
like clockwork are absorbed

By the new sounds of a growing city And turns them into a low hum Like the neon lights that buzz yellow Above store windows

> Jim Anderson Crater High School Central Point

Walk

I walk the old street in the old neighborhood in the old part of town

gangs of children Playing stickball or stealing ice cream melting into alleyways or in dark doorways devouring "the spoils."

flowers in their window worlds tended by old Mrs. Gatsby and chocolate chip cookies handed out to greedy little hands.

The men, working sun to shadow in the steel mill their lives as cold and hard as the metal they handle.

A slow wind kicks about on the old street in the old neighborhood in the old part of town.

Driving before it like a shower of autumn leaves pieces of paper and sphinx-dry

Ice cream sticks.

Something gives with the wind and shatters at my feet an old window box, the dirt carried on the aged wind and the creak of rusty hinges.

Pat Hopkins
Crater High School
Central Point

Behind the Curtain

Back and forth
from house to willow curtain
goes the little girl with her tasks.
Nestled beneath the overhanging branches
sits the child's reality.

set in the dappled sun,
then the packing crate table
and smooth-worn brick chairs.
In a tin can bowl
She mixes her party pastries.
She carefully plops them
onto the stove to bake.
Then She goes to set the table,
with three sets of little
plastic plates, saucers, and cups.

In the seat of honor
sits the tea party veteran, Anne,
the one with the much-adored
"I Love You."
It is her birthday.
On her right
sits the balding Teddy.
And She sits to the left.

The pale green curtain shifts in the afternoon breeze, as they feast on birthday cake, cookies, pie and waterfaucet tea.

Cheryl Gibson Mazama High School Klamath Falls

Rain

I am the commander of rain. My great armies float by on huge greyish white chariots. With a lighning flash, my brigades and platoons race to the earth like thousands of tiny bombs, with great thundering gallops. We pound desperately at the earth, attacking everything in our path with a drenching fury, running across the ground in small forces, congregating in small pools and hollows. But when the attack is over, we race back to the sea, first in small forces and then joining other forces, gaining strength and speed, all the time taking earth and rock as our prisoners, dragging them to our home base, and dumping them into the dungeons of the sea. Although we leave many behind, stranded in buckets, and indentations in the earth, we rise again to our great chariots in the sky, preying again on the earth, wearing down tall mountains, tearing away the vast plains, and to rescue our stranded friends.

> Russell Harvey Glide High School

Walnut

A hut of rippled wood Within lives a small Rippled man. Tan from the sun, Lonely in his prison.

Emily SoaresNorth Valley High School
Grants Pass

The Line

Justin Henry hated lines. If pressed he would explain that this hatred stemmed from the fact that he had been standing in long lines for as long as he could remember. The one that he stood in now was also of exceptional length as it stretched and twisted for as far as he could see in either direction. To the rear of Justin the single-file progression of people extended into an indistinguishable grey haze while to the front the line continued over a mildly sloping hill.

The area in which Justin stood was dry and composed of yellow sand which rolled gently into dunes all across the horizon. The area, however, was not overly hot but a mild, slightly humid, seventy or so degrees. There was no wind. The landscape never 44/KSOR GUIDE/NOV 1983

changed and the temperature never differed.

There was day and night here but no sun, moon, or stars, just a dull, inoffensive glow for a period of some ten hours which then faded to a somewhat duller light. Justin never slept nor did anyone else in the line. At night things stopped moving and no progress was made. Justin didn't like this time. He liked to go forward. For, in this line if he moved forward he was rewarded. At various points along the line were wooden podiums behind which were positioned men who would issue to each passing person a marble of an assorted size and color.

Justin hated lines, yes, but he didn't leave. He liked his marbles.

He passed a lot of his time looking at his marbles. He had many different colors and sizes. There were red ones, green ones, swirled ones, steel ones, wood ones... and all quite beautiful. He would take them out and hold them. They gave him a nice feeling.

He tried to remember all of the days that he had spent standing in the line, moving but an occasional step forward every now and then. Through all of the identical humid days, past the same unchanging landscape, staring at the silent backside of the person who occupied the space in front of him. The marbles were what gave him his drive to continue.

This day was just like all the rest. The line of white-clad people stretched out over the horizon. People were either looking forward over the desert or into their bags.

Justin had decided he too would like to look into his bag today and he pulled a green marble from within.

He examined the marble very carefully and felt its smooth surface. It was odd how something so perfect and so symmetrical existed in his world. He took note of its luster. It was dull and gave no reflection.

So engrossed was he in his collection that he had failed to notice the podium which

he was slowly approaching.

"Hello, Citizen." It was the checker. He was dressed, as Justin was, all in white. He stood behind a dark, wooden podium and looked down upon the line. Behind him stood two other men dressed in black. A large, red smile accented his garishly painted white face and added a sardonic tone to his cheerful voice. Upon his podium was a large tome to which he now referred.

"Hmmm number 562, Henry, Justin.

Right?"

Justin nodded.

"Take this in good will, Citizen. Go happily." The checker handed him a yellow marble. "Oh, excuse me. May I examine your bag?"

Justin gave him the sack. The checker emptied it onto the podium. He began to count the marbles, assigning different values to each one. He cross-indexed the result with a table taped to the book. And, after doing so, he returned the marbles to the bag which he in turn returned to Justin.

"Congratulations, Citizen. You have accumulated enough points to qualify for advancement." The checker smiled down upon Justin with his emotionless grin.

Justin was escorted silently by the blackclad figures in the direction of the hill. He wondered what would await him over the enigmatic horizon. As they crossed the crest of the hill, Justin saw another figure. remarkably similar to the last checker behind an identical podium. There was no line here, however, just flat, expanding sand.

"Hello, Citizen," the checker greeted him politely.

"Hello," Justin said.

"You are number 562, Justin Henry?"

"Yes."

"Step this way, please." The checker motioned for Justin to step to the side of the podium. Justin did so, wondering what the significance of this event was. In all his life he had never been called from the line.

"Thank you, Citizen," said the checker, his painted face grinning all the while. He pulled a revolver from inside of his podium

and shot Justin in the face.

The black garbed men picked up the warm corpse and started off towards a hill. The checker bent over to take Justin's marble sack which he emptied into his own jar.

Miles Inada Ashland High School

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 779-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and noon.

- thru 12 Exhibit, Ceramics by Bill Tyner and Watercolors and India Ink Works by Maureen Cresci. Grants Pass Museum of Art, Riverside Park, Grants Pass. Tues - Sat, noon- 4 pm. (503) 479-3290
 - thru 14 Exhibit, Oil Paintings by James Lavadour: Landscapes & Interiors. Stevenson Union Gallery, Southern Oregon State College, Ashland. Mon-Thurs, 8 am-9 pm; Fri. 8 am-5 pm. (503) 482-6465

thru 25 Works by Dennis and Lisa Porter. Reception November 1, 7-9 pm. Umpqua Valley Arts Center, 1624 W. Harvard, Roseburg. (503) 672-2532

thru 30 Exhibit, Annual Juried Fine Arts Show Coos Art Museum, 515 Market Ave., Coos Bay. Tues-Sun, 1-4 pm. (503) 267-3901

thru 30 Exhibit, Paintings, Drawings & Masks by Jan Sousa, Leslie Price and Dan Rutter. Blue Star Gallery, 10 Guanajuato Way, Ashland. (503) 488-2008

thru 6 Exhibit, Calligraphy & Letter Graphics by Ryan Bonnazzola. Original Pepperoni Factory, 456 Highland Dr., Medford.

- thru 26 Exhibit, Designs by
 Pat Lewis, and Gallery
 artists group show. Hanson
 Howard Galleries, 515 Siskiyou
 Blvd., Ashland. Hours 10-6 pm,
 daily. (503) 488-2562
 thru 30 Exhibit, Original
 Works of Print-making &
 Paper-making, by various
 artists. On the Wall
 Frameworkshop and Gallery,
 924 S. Central, Medford.
- 3 4 and 5; 10-12 Play,
 "Superior Resident,"
 comedy. 8 pm. Center Stage,
 SOSC Theater Bldg., Ashland.
 (503) 482-6348
 thru 26 Exhibit, Prints and
 Paintings by John Rock.
 Rogue Gallery, 40 S. Bartlett,

(503) 773-1012

4 Keyboard Workshop Concert. 8 pm. Music Recital Hall, Southern Oregon State College, Ashland. (503) 482-6161

Medford. (503) 772-8118

Vocal Jazz Night. 8 pm. Jacoby Auditorium, Umpqua Community College, Roseburg. (503) 440-4600

- and 5; 10-13; 17-19 Play, "Queen Christina" by August Strindberg. All performances 8 pm; except November 13 matinee, 2:30 pm. On Broadway Theatre, 226 S. Broadway, Coos Bay. (503) 269-2501
- One-act Comic Opera, "Coffee Cantata" and "The Cat That Turned Into A Woman," performed by the Pocket Opera of San Francisco. Crescent Elk Auditorium, 8 pm. 994 "G" St., Crescent City. (707) 464-1336

Keyboard Workshop. 9 am-4 pm. Music Recital Hall, SOSC, Ashland. (503) 482-6161 thru 30 Exhibit, "The Angst and Sensuality on Paper & Canvas of Henry Mangravite's Works." Botticelli Gallery, 311 "B" St., corner of 2nd, Ashland. Hours noon-5 pm, daily. (503) 488-0411

Lecture/Recital, by pianist Ford Hill. 4 pm. Music Recital Hall, SOSC, Ashland. (503) 482-6161

Literary Evening: books, refreshments & chamber music. 8 pm. Umpqua Valley Arts Center, Roseburg. (503) 672-2532

Storyteller Thomas Doty performing Northwest Indian tales. 8 pm. Pistol River Friendship Hall, **Pistol River.** For information: (503) 247-7153

thru 21 Exhibit, Works by Phil Fishwick, including wood ash glaze, porcelain and ceramic brush work. Lithia Creek Arts, 49 N. Main St., Ashland. Mon 10-5:30 pm; Tues-Fri, 10-7:30 pm; Sat 10-6 pm; Sun, 11-5 pm. (503) 488-1028

- 7 Southern Oregon Photographic Association Meeting. Photo program and color slide contest. 7:30 pm. BLM Bldg., 3040 Biddle Rd., Medford. (503) 779-8421
- 8 Quilters Guild Meeting. 10 am. Umpqua Valley Arts Center, Roseburg. (503) 672-2532

Concert, Rogue Valley Symphony Orchestra, conducted by Yair Strauss. 8 pm. Music Recital Hall, SOSC, Ashland. (503) 482-6161

- 9 Concert, solo guitarist Eric Tingstead. 8 pm. Music Recital Hall, SOSC, Ashland. (503) 482-6161
- 10 Handspinners' Meeting. 10am. Umpqua Valley Arts Center, Roseburg. (503) 672-2532

- 10 Concert, Rogue Valley Symphony Orchestra, 8 pm. Church of Jesus Christ of Latter Day Saints, Grants Pass. (503) 482-6353
- 11 Concert, Rogue Valley
 Symphony Orchestra,
 8 pm. Music Recital Hall, SOSC.
 Ashland. (503) 482-6161
 and 12; 17-19, 20 Play, "Come
 Blow Your Horn," presented
 by UACT. All performances
 8 pm.; except November 20
 matinee, 2 pm. Whipple Theater,
 Fine Arts Bldg., Umpqua Community College, Roseburg.
 (503) 440-4600
- 12 Weavers' Workshop. Umpqua Valley Arts Center. Roseburg. (503) 672-2532
- 13 Watercolor Society Meeting. 2 pm. Umpqua Valley Arts Center, Roseburg. (503) 672-2532

Play, "Queen Christina," 2:30 pm. On Broadway Theater, Coos Bay. (503) 269-2501

SOSCWATCH Concert, conducted by Max McKee. 3 pm. Music Recital Hall, SOSC Ashland. (503) 482-6161

"Up Front" Film Series,
"Fellini's Rome." 7 pm.
Siskiyou Performing Arts Center
Theater, Yreka. (916) 842-6270

Lecture, An Evening with Elisabeth Kubler-Ross. 7:30 pm. Upper Prospect Hall, Southwestern Oregon Community College. Coos Bay. Reservations required. (503) 888-2525

14 and 28 Jefferson Acoustic MusicMakers (JAMM)
Meeting. JAMM promotes a broad spectrum of music of acoustic instruments and welcomes those interested to come to JAMM sessions and concerts. 7:30 pm. Drydock Restaurant, 1012 Main St., Klamath Falls. (503) 882-3499 or write: JAMM, c/o 1803 Avalon, Klamath Falls, 97601

Writers' Club. 2 pm. Umpqua Valley Arts Center, Roseburg. (503) 672-2532
Concert, Philadelphia String Quartet. 8 pm. Music Recital Hall, SOSC, Ashland. (503)

482-6161

15 thru 30 "Christmas Show,"
Bandon-by-the-Sea Oldtown
Guild, 230 Second St., Gallery,
Bandon. Tues-Sun, 10 am5 pm. (503) 347-9556
Concert, folksinger, C.C.
Rider, Jacoby Auditorium, UCC,
Roseburg. (503) 440-4600
thru 30 Exhibit, Paintings by
Clifford Sowell, and

Clifford Sowell, and Photography by Rex Elliott and Ken Barron. Grants Pass Museum of Art, Riverside Park, Grants Pass. Tues-Sat, noon-4 pm. (503) 479-3290

- 16 Concert, Eugene Symphony, piano soloist, Ian Hobson.
 Umpqua Symphony Assoc. 8 pm. Jacoby Auditorium, UCC, Roseburg. (503) 440-4600
 thru 30 Exhibit, Watercolors by Jerald Silva. Reception Nov. 16, 7-9 pm. Stevenson Union Gallery, SOSC, Ashland. Mon-Thurs, 8 am-9 pm; Fri 8 am-5 pm. (503) 482-6465
- 17 Weavers' Guild Meeting. 10 am. Umpqua Valley Arts Center, Roseburg. (503) 672-2532
- 18 19 and 20 Play,
 Shakespeare's "A Midsummer Night's Dream."
 7:30 pm; November 20 matinee,
 2 pm. Grants Pass High School,
 Grants Pass. (503) 479-6601
 Concert, Rick Ruskin on
 acoustic guitar. OIT Auditorium,
 Klamath Falls. (503) 882-6321
- 19 Card Workshop. Umpqua Valley Arts Center, Roseburg. (503) 672-2532

20 Play, "A Midsummer Night's Dream." 2 pm. Grants Pass High School, Grants Pass. (503) 479-6601

Play, "Come Blow Your Horn," presented by UACT. 2 pm. Whipple Theater, Fine Arts Bldg, UCC, Roseburg. (503) 440-4600

- 22 Concert, Roseburg High School Jazz Ensemble. 8 pm. Jacoby Auditorium, UCC Roseburg. (503) 440-4600
- 25 thru 27 Annual Harvest Show, Siskiyou Woodcraft Guild, furniture, musical instruments, & toys, Shakespeare Great Hall, Main at Pioneer, Ashland. Fri. 1-7 pm. Sat. 9 am -7 pm. Sun 10 am-5 pm. (503) 482-1370
- 27 "Up Front" Film Series,
 "Man of Iron." 7 pm. Siskiyou
 Performing Arts Center Theater,
 Yreka. (916) 842-6270
- 29 Jazz Concert, conducted by Stuart Turner. 8 pm. Music Recital Hall, SOSC, Ashland. (503) 482-6161

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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Mon. Morning Edition



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San Francisco Opera



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Wed. Morning Edition

JCF Jackson County Federal Savings and Loan Assn. Medford-Ashland-Jacksonville Central Point-Grants Pass About Women



227 E. 9th, Medford, 97501

The Chicago Symphony



Satellite recordings



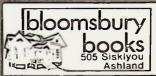
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Hitch-Hikers Guide



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